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THREE NOTES ON IBSEN'S *PEER GYNT*

## I

In the fifth act of *Peer Gynt* when Peer returns from his long journey of life to his native estate in Gudbrandsdal he finds his old home in ruins and the people auctioning off his property. All that is sacred to the memory of his youthful days is being bartered off to an inquisitive and unfeeling public. Peer enters the scene incognito and, under the guise of a stranger, himself auctions off, as a part of his ancestral estate, the dreams of his youth and the many and varied treasures won in after life. Like the material remains of his inherited estate so his dreams and later acquisitions in life are all worthless rubbish. Peer enters into this transaction with the despair and enthusiasm of one who knows that his own ruin, financial and moral, is inevitable and takes pleasure in hastening its progress. The whole scene is permeated with that farcical humor, armed with the bitter sting of satire, which is so characteristic of Ibsen. Peer's identity in the role of auctioneer is, of course, not discovered and he, thereby, takes occasion to question the good people about this Peer Gynt, whom he pretends not to know. The answer is none too flattering, for he hears from their own lips that Peer was a 'liar' (digter) who had pretended that he himself had done everything which was great and marvelous, and had finally met his just deserts upon the gallows; a fate which Aase had playfully prophesied him during one of their frequent quarrels. Peer's good humor is in nowise disturbed by this startling news but thanking his audience for their kindness he politely makes his departure. As he starts to leave, however, he suddenly bethinks himself and turning to the crowd asks them if they would like to hear a story in return for the kindness they have shown him upon this day. Thereupon, Peer relates one of his personal experiences in America. This is, of course, a pure fabrication for the purpose of bewildering these simple minded peasants; at the same time parading, under the guise of an entertaining fiction, the vital truth in life that "the devil is near when we least suspect it."

The story in brief is somewhat as follows. When Peer was in a mining camp in San Francisco a number of mounte-

and varied were the wonderful tricks, but the greatest of all was performed by the devil himself who (like Peer at the present time) had joined the company incognito. The devil's trick consisted in imitating a pig's grunt to perfection. Dressed in long, flowing garments, the devil had smuggled in a live pig beneath his cloak. 'The devil, he pinched and the pig made the noise.' While the audience sat breathless with amazement, considering the whole performance as 'a fantastic representation of porcupine existence,' the devil evidently gave the animal a terrific pinch for 'the pig let out a squeal as if it had been struck by the butcher's knife,' whereupon the devil bowed and left. The whole performance was criticised in detail by professional men with both favorable and unfavorable results. 'Some found the expression of the voice too thin, others found the death-cry too studied, but all were agreed that so far as the grunt was concerned the performance was extremely exaggerated. That was because the devil was stupid and did not appreciate his public.'

It is not to be supposed, of course, that Peer compares himself literally with the devil whose uncanny presence had intruded upon him during the storm in which he was shipwrecked. The occasion for this fantastic, satirical anecdote is due to the situation in which Peer has found himself among the people of his native town who are not aware of his presence. He has entered into their activities and helped barter off his own possessions, without their realizing that he is that identical Peer about whom they are talking and disputing. The deception in either case is due to stupidity upon the part of the people, although the poet sarcastically makes the opposite statement. The whole performance is a trivial deception concerning nothing better in the one case than a pig and in the other, Peer's household goods and inheritance of fantastic dreams.

Nevertheless, Peer undoubtedly goes beyond the limits of the situation involved. He dwells upon the fact that the devil's performance was criticised by professional men (*fagmænd*) and that these men differed among themselves in regard to those things which were not so essential to the main representation (namely, 'the voice' and 'the death-cry'), but were all agreed that the essential element itself (namely, 'the grunt') was 'extremely exaggerated.'

banks and fakirs held a sleight-of-hand performance. Many

Emnet blev af fagmænd drøftet og dømt;  
 stemningen blev både lastet og berømt;—  
 nogle fandt røstens udtryk for tyndt;  
 andre fandt dødsskriget altfor studeret;—  
 men alle var enige om: qva grynt  
 var præstationen yderst outreret.—  
 Se, det fik fanden, fordi han var dum  
 og ikke beregnet sit publikum.

In one of Ibsen's early poems (published in 1906, in *Juleroser*, a Danish literary magazine), he says that in all his songs there are undertones which constitute a sort of poem within a poem. 'He who catches the melody of these undertones catches the whole music of the poem.'

Til sangen har jeg lavt mit langspil stemt;  
 men underspundne strenge farver klangen.  
 Se, derfor er et digt i digtet gemt,  
 og den, som fatter det, han fatter sangen.

In the passage mentioned above, it is the undertones which carry the song beyond the original limits of the situation involved. The attitude of the public towards the trick of the devil has nothing in common with the simple people of Peer's native town, except that both audiences are outwitted by a more sophisticated person. That the devil's performance should be investigated by professional men and false judgment pronounced, seems to point towards some ulterior circumstance outside the strict lines laid down for the drama. Inasmuch as *Peer Gynt* is a satiric poem in which the author, as often as possible, takes occasion to lash his own people with sarcasm and caricature, the writer cannot help but believe that Ibsen here makes covert reference to the reception which his works had hitherto been given at the hands of public critics. What could be more Ibsenesque than to affirm in this indirect fashion charged with sarcasm and ridiculous caricature that his critics had discovered everything about his works but the truth?

It was only one year before the composition of *Peer Gynt* that *Brand* was published (1866). The popular opinion of the North hailed this masterpiece as the direct expression of the Christian religion: (Cf. C. H. Herford's Edition of *Brand*. London, 1903. Introduction XX ff., also Henrik Jæger.

*Henrik Ibsen. Et literært Livsbillede.* p 193 ff.) To this Ibsen replied in a letter to Georg Brandes (Oct. 28, 1870), that 'he could have applied the whole syllogism to a sculptor or a politician as well as to a priest.' The significance of the work was, therefore, essentially ethical and not religious. His critics had missed the essential truth in the matter.

The general attitude of the public toward his works must have been very irritating to the poet. *The Warriors* (1858) was branded as 'Norwegian rot' (Norsk ugræs) and of *Lady Inger* (1854) it was said (*Kristianiaposten*, 1858, no. 80) that 'every single character in the play was marked with the stamp of degeneracy.' But of all his plays none was so misunderstood as *The Comedy of Love* (1862). 'The only person who at that time approved the book was my wife,' writes Ibsen in a letter of 1870. So far was he in advance of his age that his attacks upon the evils of social convention were mistaken for moral degeneration and the dissolution of all ethical standards. The work was pronounced 'untrue, unpoetic and immoral' (Cf. H. Jæger, p. 165 ff.). Many and bitter were the invectives launched against the poet and his work. The newspapers were unanimously against him (*Kristianiaposten*, 1858. *Morgenbladet*, 1863. *Aftenbladet*, 1863.). Even though he had been busied with the play for three years it was declared to be 'a tiresome production of literary trifling.' Even university circles were not exempt from narrow and bitter prejudice. When Ibsen applied for a stipendium one of the professors in the University of Christiania declared that the person who had written *The Comedy of Love* 'deserved a sound thrashing instead of a stipendium.' Like 'the learned public' for whom the devil had performed his trick, Ibsen's critics were divided upon all points except the truth. 'Some found that the actors talked too Norwegian, others that they did not talk Norwegian enough and others make a great stir over the fact that Ibsen did not have a French countess speak broken Norwegian, etc.' (Cf. H. Jæger, pp. 166-167). Such quibbling may well have given occasion for Ibsen's satirical allusion to the attitude on the part of the public in *Peer Gynt* in this anecdote concerning the devil.

The unjust criticism which Ibsen's dramas had received up to the time of *Peer Gynt* must still have rankled in his bosom. His critics, animated by a spirit of narrow philistinism, had been unjust and bitterly hostile and had laid many obsta-

cles in his path, which at times seemed impossible to surmount. To them and to the nation behind them was due that painful and heroic struggle which now in *Peer Gynt* is bearing its first great fruits of victory. No wonder that the author should take advantage of a favorable opportunity to inflict the sting of sarcasm and ridicule upon his 'stupid public.'

Although Ibsen, himself, protested against such interpretations<sup>1</sup> as the writer has offered here, there seems to be no other explanation for the fact that Peer dwells upon the professional attitude of the public who were so clever as to interpretate everything correctly except the truth. A mere caprice is hardly satisfactory in view of the situation involved and the attitude of the public towards the author himself.

In this connection we are also reminded of Peer's last meeting with the Dovregubbe. In despair the old man decides as a last resort to go upon the stage as a comedian, 'for the newspapers are seeking national subjects.' Peer wishes him good fortune and assures him that if he (Peer) succeeds in regaining his liberty he will follow his example and in addition write a farce, whose title shall be: "Sic transit gloria mundi."

Dovregubben.

—Jeg vil gå til komedien.

De søger i bladet nationale subjekter—

Peer Gynt.

Lykke på reisen; og hils fra mig.

Kan jeg rive mig løs, går jeg samme vei,

Jeg skriver en farce, både gal og grundig;

den skal hede: "Sic transit gloria mundi."

There seems to be likewise in this passage a spirit of personal irritation on the part of the poet towards the prevalent literary taste in Norway at his time. 'This stupid public' had no better sense of discrimination than to prefer the insipid productions of the time to the higher type of literature which the Norwegian school of dramatics was advocating. A mad

<sup>1</sup>1. Cf. his letter to Bjørnson, Dec. 9, 1867, in which he declares with great indignation that the Fellow Passenger was not a personification of 'the dread of sin' (*angstens alvor*), (the interpretation of the great danish critic, Clemens Petersen) but that 'he stuck the passage in as a mere caprice.' "jeg har aldrig tænkt derpå; jeg smurte scenen ind som en kaprice."

farce with ridiculous characters would exactly fill the bill. Such was the public with whom Ibsen had to deal and such the appreciation which was bestowed upon his best efforts.

## II.

Nowhere throughout the whole poem does symbolism appear in a more effective form than in the famous scene in which Peer Gynt is accosted by the balls of yarn. Here Peer comes face to face with the past. He is upbraided by these haunting, invisible voices for his sins of omission. Like the ghosts of the dead they rise up about him and accuse him of murder, for to have omitted to do these things which are the highest dictates of self is morally equivalent to murder. "It is a great sin to slay a beautiful thought," said the noble skald in *The Pretenders*.<sup>1</sup> Thus Peer, by stifling the voice of his higher impulses, has failed to become what he might have been and has thereby missed his call in life.

Among his many accusers are also the drops of dew which trickle down from the branches above him.

"We are tears that never were shed; a sharp wounding icicle we could have melted; now its barb lies hidden within the shaggy breast; the wound is closed; our power is gone."

Vi er tårer,  
der ei blev fældte,  
Isbrod, som sårer.  
kunde vi smelte.  
Nu sidder brodden  
i bringen lodden;  
såret er lukket;  
vor magt er slukket.

### I. Kongesemnerne. Act IV.

Kong Skule. Sidder du inde med mange undigtede kvad, Jatgeir?  
Jatgeir. Nei, men med mange *ufødte*; de undfanges et efter et, får liv og så fødes de.

Kong Skule. Og hvis jeg, som er konge og har magten, hvis jeg lod dig dræbe, vilde så hver en *ufødt* skaldetanke, du bærer på, dø med dig?

Jatgeir. Herre, det er en stor synd at dræbe en fager tanke.



The metaphor, which Ibsen uses here, is highly characteristic of the poet. The 'ice-barb' undoubtedly symbolizes Peer's indifference to the woe of others, many examples of which can be found upon his registry of sin. The ice within his heart is the necessary result of his philosophy of life which has led him to disregard entirely the welfare of others and to live a self-centered and selfish existence of unparalleled egotism. Could he have but shed a single tear for the pain which others felt he would have found at least one way opened for his redemption and one means of escape from his now inevitable doom.

In *Brand*, Ibsen uses the figure of 'ice' as symbolizing various forms of indifference. The most imposing of all these is the *Ice Church*, symbolizing the stern religion of noncompromise in which indifference to individual desires and a lack of charity toward human weaknesses are absolutely essential qualities. In the scene between Brand and his mother (Act II), the latter comforts Brand in the thought of his barren and sunless home, for there it is that he has learned indifference to danger, especially to physical danger.

Moderen.

(1er stille)

Nei, der er godt. Der blir en frossen,  
som is-tap-kallen over fossen.

'There one becomes frozen like the icicle over the cataract.' Brand himself is thus made cold and indifferent to danger. He is a child of the mountains and true to his native environment.

In the last scene in which Brand suddenly realizes that his absolute regime of spiritual depotism is a failure, the natural man asserts itself and he weeps. These tears thaw the ice-bound heart of the priest of *alt eller intet* and cause the blood of human sympathy to flow through it once more. Thus, human love and sympathy triumph over the cold, barren law of non-compromise. Brand now realizes that he has to do with humanity and not with things which can be regulated by mechanical laws. The metaphor, which Ibsen uses in connection with these tears of human tenderness, reflects the grand and imposing mountain scenery which is so distinctly Norwegian and

which must have deeply impressed the poet upon his journey in western Norway in 1862. When Brand weeps, we see the snow, draped about the glacier like a shroud, melt and drip down drop by drop from the high peaks above; for the ice-barrier to his heart is being melted away in tears and his cloak of *all or nothing*, that hard, cold formula of his former life, is dissolving and trickling down to earth. Thus Ibsen frees Brand from the impersonal law of non-compromise in the language of imagery of the mountains, whose snow-capped peaks and eternal ice reflect the stern dictates of a barren doctrine. Norwegian mountains, Norwegian life and character, Norwegian incompleteness and lack of spiritual integrity are thus co-related and so closely connected in thought that the symbolism becomes a picture which none but a Norwegian could have painted. The words, *bræen* and *jøkel* in themselves suggest the barren glaciers of the Jotunheim.

Gerd

(bleg)

Hvad er det? Du græder, du,  
varmt, så det på kinden ryger,—  
varmt, så bræens grav-lin stryger  
dryppende fra top og tinde,—  
varmt, så isen i mit minde  
løses op i gråd herinde,—  
varmt, så messekåben glider  
nedad jøkel-prestens sider—!

Following out the metaphor of the *ice*, Brand compares his former course of life, as the apostle of the law of non-compromise, to a 'frost-bound way.' But 'now the summer sun shines from above to melt the frost away.'

Frostvei bær igennem loven,—  
siden sommersol fra oven.

It is not at all strange when Ibsen, in the last act of *Peer Gynt*, symbolizes *tears* that he should choose the same metaphor as in *Brand*. In *Peer Gynt* we have tears *which can melt the ice-barb within the heart*, in *Brand* tears *which melt glacier and snow upon the mountain side*, divesting the priest of

his former spiritual garments. In both cases, tears have the power to melt the ice of indifference. But this indifference is in *Peer Gynt* of an entirely different origin than in *Brand*. In the former case, Peer is indifferent to the sufferings of others because he is absolutely self-centered and selfish. In the case of Brand, the hero is not exactly indifferent to the sufferings of others but rather, on the other hand, steels his heart by a supreme effort of the will to refuse to heed their cries of pain because he believes that by so doing he is carrying out the will of God. Yet the metaphor is, in either case, identical; namely, that of the ice melting away before the warmth of human sympathy. Thus we see how Ibsen, as a poet, conceived his metaphors and poetic concepts, by transferring an inner truth to those aspects of nature in which the Norwegian lives and breathes. The rhetorical beauty and aesthetic value of Ibsen's language is one feature of his greatness as a poet. In his metaphors we never find an incongruity, such as, for instance, often characterizes Schiller, who, especially when under the stress of intense emotion, is liable to lead us through a tangled labyrinth of confused pictures.

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### III.

When Peer, in the last act, is compelled to seek the services of the devil in order to prove that he is a sinner on a large scale ('en gros') and not an ordinary bungler ('flynder') and thus escape the button-moulder's ladle, the incongruous situation at once impresses him. That one's sins could release one from a 'tight pinch' at the final hour of judgment is the very last thing that one might expect. A ridiculous situation, indeed, but "we never know," says Peer, "to what end a thing may be useful." This thought is expressed in proverbial phraseology:

'It may be useful for many a thing,  
quoth Esben and picked up a magpie's wing.'

Den tør være nyttig til mange ting,  
sa'e Ebsen, han tog op en skærevving.  
Hvem kunde tænkt, at ens syndegæld  
kunde fri en af klemmen den sidste kveld?

Since the whole legendary back-ground of *Peer Gynt* is based upon folk-lore, such as is found in Asbjørnsen's and Moe's *Collection of Norwegian Fairy Tales*, it is not unreasonable to suppose that the origin of this proverb is likewise to be found in Norwegian folk-lore. In this same *Collection of Norwegian Fairy Tales* (1842) we find a story about 'Espen', who put to a useful end many a thing which was considered impossible and foolish by his two brothers, Per and Paal (Cf. "Per og Paal og Espen Askeladd," *Norske Klassikere i Udvalg* ved Arne Løchen og Moltke Moe., Kristiania. 1904. Bind II. No. 15).

The story in brief is as follows. Per, Paal and Espen are sons of the poor peasant Askeladd, who had on several occasions previously distinguished himself by outwitting trolls and gaining the favor of the king by his cleverness and ingenuity (Cf. Om Askeladden son stjal troldets sølvænder, sengeteppe og guldharpe. Askeladden som kapaad med troldet. Askeladden som fik prinsessen til at lögste sig.) This father, Askeladd, sends his three sons out into the world to gain a livelihood. Now it happens that the king has offered half his kingdom and the princess as a bride to whosoever is able to cut down an oak-tree which shuts out the light from his palace grounds and whosoever is also able to dig a well which will hold water the whole year round. These things are practically impossible to perform, inasmuch as the oak-tree has the peculiar power of putting forth two branches whenever one is hewn off and, in the case of the well, because the ground is so high and hard that no pick can penetrate the soil.

When the brothers have gone a little ways on their journey, they hear the sound as of something chopping away at a tree. Hereupon, Espen stops and determines to investigate, in spite of the contemptuous remarks upon the part of his two brothers who attempt to intervene. "I wonder what it is that's chopping away, up there on the heath," said Espen Askeladd. "You are always so clever with your, 'I wonder'," said Per and said Paal. "That's a great thing to be wondering at, that a wood-chopper is standing and chopping wood, up on the heath." Nevertheless, Espen hurries to the spot and there finds an ax chopping away at the limb of a fir tree. The ax tells him that he has been there chopping away for many years and waiting for him. Hereupon, Espen takes possession of the ax and stows it away in his wallet. Exactly the same thing

occurs in the case of a spade which he hears digging away in the ground and in the case of a walnut out of which a stream of water is constantly flowing. In spite of the same contemptuous remarks on the part of his brothers he investigates the noises which he hears, finds the spade and the walnut, stopping up the flow of water with a piece of bog, and stows them both away in his wallet.

Then the three arrive at the king's palace, the two brothers, Per and Paal, attempt to perform the feats demanded of them and are, of course, unsuccessful. Espen, however, with the aid of the ax, the spade and the walnut, is enabled to perform the miraculous task and is, thereby, granted the promised reward of half the kingdom and the king's daughter to boot. The moral of the whole story is, of course, that one never knows to what use a thing can be put until it is tried.

Exactly the same thought obtains in the passage quoted in *Peer Gynt*. Peer never dreamed before that his sins could be instrumental in his deliverance from torture; just the opposite is the natural conclusion. "But you never know to what end a thing may be useful," quoth Esben and picked up a magpie's wing.

Den tør være nyttig til mange ting,  
sa'e Esben, han tog op en skæreving.

Here a 'magpie's wing' (skæreving) denotes, of course, anything whatsoever which is not generally considered of practical value. The word is conveniently chosen by the poet for purposes of rhyme and meter.

Thus the story of Espen and his unwonted curiosity becomes proverbial for the practical application of an ingenious mind to the situation which confronts it, however incongruous that situation may be. The names *Espen* and *Ebsen* are identical in spite of the orthographical variance; the only difference being that in the former case the consontal assimilation has been denoted in orthography (the sonant *b* becoming a surd *p* after the surd *s*).

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## A STUDY IN SELMA LAGERLÖF'S STYLE

While the new edition of Selma Lagerlöf's works was in preparation the authoress remarked to me with much enthusiasm that she considered the forthcoming edition far superior to any that have been published before. It has proved interesting to compare it with these.

The question of style is in Swedish a more complicated problem than it is in most languages. There is in the first place a very marked difference between the written and the spoken language (*skriftspråk—talspråk*). While the *talspråk* of the masses differs widely from that of the cultured, yet even the latter is very unlike the language of the books and of the press. The *skriftspråk* is very conservative, has been much more influenced by foreign languages, and is of course more objective. Lyttkens-Wulff give three different stylistic levels, each with two subdivisions. Other scholars (among whom especially Cederschiöld deserves notice) offer more or less similar classifications.

A great variety of expression could clearly be used in various ways. (I.) A writer might choose one stylistic level and adhere rigidly to that, as is the tendency of the so-called *normalstil* (used, for example, in the newspapers). (II.) Or a writer could carefully adapt his style to the matter in hand; he could make the conversational portions more colloquial than the narrative, and he could in general suit the style to the individuality of the character who is represented as speaking. The Swedish language affords excellent material for literary products that are perfect from the point of view of *stylistic gradation*. A writer can pass at will from one stylistic level to another as the level of the subject-matter rises or sinks. Most of the modern writers have employed this form of style, though of course in different ways and in varying degree. (III.) Finally, richness of expression could be used to add variety<sup>1</sup> to the whole without any great attempt to adapt the

<sup>1</sup>Of course there is often a fair degree of variety possible, even within a given stylistic level. In other words, the fact that there is a choice of expressions does not necessarily imply that these belong to different levels of style. On the other hand not every idea in the language admits of doublets with stylistic distinction.

style to the changing nature of the subject-matter. Different words, forms, and constructions, that have the same meaning, but belong to different stylistic levels, could be used interchangeably throughout an entire work (or within a given portion of it), without any attempt to make use of the stylistic distinction, the only object being to bring about *stylistic variation*.

An extreme form of any of these types of style probably never occurs. That is the case also with type I, which, not being employed as a leading feature of style in the kind of literature that we are about to discuss, interests us chiefly because it is used as a modifying element in other forms of style.

In actual practice stylistic gradation is to a varying extent combined with stylistic variation. That is, an author finds it sufficient to distinguish between different levels of style only along comparatively broad lines, and can within a given level of the subject-matter generally employ variation to a degree sufficient to avoid monotony. In a style that follows the principle of gradation, variation is usually employed to a far greater extent in the narrative portion (which is, so to speak, in the author's own words) than in the conversation. Moreover, stylistic variation is in general modified to a greater or less extent by type I. That is, the distribution of the words or forms that are to give variety, is generally not even, and, in other words, the writer usually shows a decided preference for a certain type of expression. In the same way the principle of gradation is modified by type I, when, as pointed out above, it is combined with variation.

Notwithstanding this intermixture of types, it is generally not difficult to determine the classification of a given author. The postulation of these three types is, however, most valuable as a means of analyzing style along the lines indicated. It may be an open question whether stylistic gradation is or is not from the reader's point of view more desirable than stylistic variation. The former is more realistic, the latter more idealistic.

Selma Lagerlöf has not, on the whole, made any great attempt at gradation in her style.<sup>1</sup> She has written freely and

<sup>1</sup>Nils Holgerssons underbara resa genom Sverige forms an exception to this statement. Cederschiöld gives an interesting sketch of the style in this book in *Språk i Språket*, II, p. 19 ff. (*Verdandis småskrifter* 164, Stockholm, 1909).

with little thought of detail in matters of style. Her writings are characterized by a natural and unrestrained variation.<sup>1</sup> And yet type I appears fairly prominently and is clearly noticeable in a marked preference for certain forms of expression, as will appear in detail below. There are also some traces of stylistic gradation, but this element is incomparably less strong than that of type I.

Selma Lagerlöf has written in a simple and natural way, and a leading feature of her style is its unchecked fluency. Though her language is colloquial in its tendencies, yet there is more of simplicity and elegance than of colloquialism. Her closest approach to the spoken language is to be found in *Nils Holgersson*, where, in the conversational portions, a plural subject is regularly followed by a verb in the singular.

To turn now to the new edition of Selma Lagerlöf's works, most of the changes that have been made represent a closer approach to the spoken language of the cultured. The changes in question affect about equally the narrative and the conversational portion of the text. Only in the case of one or two words have I noticed traces of a possibly intentional distinction along the lines of gradation.

In the following brief study I have confined myself to *En Herrgårdssägen*, which in its 150 pages reveals clearly enough the nature of these changes. A collation of the new and old editions of her complete works would add nothing new of importance.

The following are some of the more important cases that come under consideration:

The old editions have both *hafva* and *ha*, *taga* and *ta*, *blifva* and *bli*, etc. In the new edition the shorter forms have in many instances been substituted for the longer, so that now the latter are rare. The long form occurs, for instance, p. 12 *tage* and p. 142 *bliva*.<sup>2</sup> The shortened form of the imperative also occurs, e. g., p. 146, 147 *bli* for *blif*. This represents a lower stylistic level than the use of *bli* for *blifva*.

In the written language the auxiliary *hava* (*ha*) may be omitted in subordinate clauses, but the spoken language regularly uses it. The new edition almost entirely conforms to the colloquial usage, while the former editions very rarely ex-

<sup>1</sup>Variation along other lines is mentioned in my article on "Uppreppningar hos Selma Lagerlöf" in *Språk och Stil*, Upsala, vol. IX, p. 107.

<sup>2</sup>In the new edition the new orthography is used.



pressed the auxiliary. Several times the auxiliary is omitted also in the new edition (p. 58, 59, 133). In cases of this kind it is difficult to decide whether the irregularity is intentional or not. Neither the desire for euphony, nor for variety, nor for any other stylistic effect seems to have been the cause.

Another change related to the one just discussed is represented by "hjälpte mig så att jag fått studera", where *fått* is changed to *fick* (p. 6), and "men det var just hvad han behöft göra" (p. 13), where the present edition has *behövde*.

Swedish has three words that mean "not", namely *icke* and *ej* of the literary language, and *inte*, which belongs to the spoken idiom. Most of the modern prose writers use in the narrative *icke* as the regular word, with an occasional *ej*, while *inte* is here rare. In the conversational portions, on the other hand, *inte* is pretty regularly used. Indeed, this is one of the more important elements in style gradation.

Poetry, if not of an intentionally colloquial or light nature, regularly uses *ej*, and sometimes *icke*. Runeberg, for instance, in *Fänrik Ståls Sägner* uses both *ej* and *icke*, but *ej* occurs incomparably more often than the dissyllabic negative (respectively 291 and 24 times). This poet otherwise uses colloquialisms freely and with notable success. But he finds it unnecessary to use *inte* at all because the more literary negative *icke* is metrically equivalent to *inte*.

In her old editions Selma Lagerlöf uses most often the negative *ej*, occasionally (12 times in *En Herrgårdssågen*) *icke*. *Inte* occurs 35 times, generally in the conversational portion, but also in the narrative. On the other hand *ej* is also very common in the conversation.

Selma Lagerlöf's marked preference for *ej* is perhaps the result of the influence of poetic style. Mortensen in his book on *Selma Lagerlöf*, (Stockholm, 1908, p. 32), speaks of the influence of Tegnér and above all of Runeberg on Selma Lagerlöf's earliest work (*Gösta Berlings saga*). Indeed, she at first attempted to write Gösta Berling in verse, in a cycle like that of Fänrik Ståls Sägner. Among prose writers who prefer *ej*, I would mention Fredrika Bremer.<sup>1</sup>

In the new edition *inte* is the only negative used, with very rare exceptions, as in *En Herrgårdssågen*, p. 108.

<sup>1</sup>Referring to her youth, Selma Lagerlöf says in *Nils Holgersson*, p. 637, "men på kvällarna hade de samlats kring lampan och läst Tegnér och Runeberg, fru Lenngren och mamsell Bremer".

The use of *ned*—*ner* follows along different lines. The form *ned* is the more literary, and in the old editions we find Selma Lagerlöf using this exclusively. But in the new edition the colloquial *ner* occurs seven times. There is a tendency to prefer it in the conversation, but it occurs also in the narrative. In *En Herrgårdssågen* we find it five times in conversation, and twice in sentences that follow immediately upon the dialogue. In other works the distribution inclines less to a careful distinction along these lines.

The word *ock* is generally allowed to remain, but is changed to *med*, p. 27, and to *också*, p. 60. In one case (p. 41) *äfven* is changed to *också*. *Ändå* is used in place of *dock*, p. 111.

In the old editions we find the adverb *bara* scattered through the entire text. *Endast* generally occurs only in the narrative, but is used in conversation, p. 14, 53, 68, 111. In three of these cases we find in the new edition a change to *bara*, which is the more colloquial. The passage where *endast* is allowed to stand is not, strictly speaking, conversation. A violin is imagined as saying, "Jag är endast en fattigmansfiol," etc. (p. 14).

In the new edition *för* is used instead of *ty*, p. 7 and 84, in both cases in conversation. But it is allowed to remain in another instance on p. 7, possibly for the sake of euphony: "och det kan jag inte hålla för otroligt,<sup>1</sup> ty du ville aldrig göra annat förr i världen heller". Yet Selma Lagerlöf does not always avoid cacophony, e. g., "Och det kom ett slags blygsel över översten", and two lines further on, "Då natten äntligen var över och frukosten äten, var översten än mer skamsen över sig själv". ("Osynliga Länkar", p. 32, new edition).

The relative pronoun *hvilken*, the use of which is entirely foreign to the spoken language, is changed to *som*, p. 24. In the old edition *hvilka* is probably used here, because a relative *som* follows in the same sentence, "likaså hade det varit de, som hade låtit resa muren som skyddade fruktträdgården". (New edition).

Page 109 we find *läggas fram* in place of *framläggas*. *Ehuru* is changed to *fastän*, p. 59.

In the case of demonstrative pronouns and adjectives, the original masculine ending *-e* is changed to the *-a* regularly used

<sup>1</sup>The new edition has *troligt*, which must be a misprint.

in the spoken language, e. g., p. 38, *denne stackare* is changed to *denna stackare*; p. 30, *hennes blinde morfar* to *hennes blinda morfar*; p. 45, *tyste och förträfflige* to *tysta och förträffliga*; and p. 42, the plural *hänsofne* to *hänsovna*.

Besides changes of the kind here mentioned, Selma Lagerlöf, has made a number of alterations that are merely improvements of individual passages, changes that among other things result in greater precision, elegance, or rhythm.

We have found three important innovations, namely, the more pronounced preference of shorter forms of verbs like *taga*—*ta*, the use of *ha* before the supine in subordinate clauses, and the exclusive use of *inte*. These changes go pretty well through all stylistic levels of the text. In a few cases, on the other hand, Selma Lagerlöf seems to have felt it sufficient to make the conversation more colloquial, while with a number of other changes there appears to be no definite plan, neither as regards thoroughness nor distribution. With the exception of a few definite categories, the authoress seems merely to have had the purpose of making her language more colloquial, and to have made here and there a change in that direction.

However, as has been shown, the tendency in all these lines is toward a greater colloquialism. The new edition represents even more than the others the manner of expression which the cultured Swede uses in actual life.

Looking at the question from another point of view, we have found her on the one hand making substantial concessions to type I, on the other hand she has made some changes that tend toward stylistic gradation. An increase in gradation and in the use of type I, both necessitate a loss to variation, the latter more than the former. Variation is now not nearly so strong a feature of Selma Lagerlöf's style as it formerly was.

I have called Selma Lagerlöf's style as it stands in the older editions, idealistic. I feel, and I think every reader feels, that her style has been admirably adapted to her subject-matter. This very harmony of style and theme has been one strong feature of her writings.

From a literary and artistic point of view, there is in the new edition less of harmony between language and content. But we must not overlook the fact that from the reader's point of view the style is perhaps better. It is more modern, more

live. There is now a little less harmony between style and theme, but there is more harmony between the style and the reader. This should bring the theme and the reader more closely together. And then the aim of all writing has been attained.

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Northwestern University, Sept. 20, 1911.

## A TYPE OF SCANDINAVIAN WORD FORMATION

The Scandinavian dialects are enriched by certain large classes of words which exhibit two peculiarities. The words in these classes seem, in the first place, to be pregnantly laden with meaning. While there appears to be no deeper reason why in Swedish *vatten* (or in English *water*) should mean what it means and we are content to see the word divided into root and suffix and these divisions compared with words in other Indo-European languages, such expressions as Swedish (dialectic) *skvabba* 'skälfva af fetma, vara fet så att hullet dallrar då man går' or *hvimsa* 'bära sig oredigt åt, vara yr' with the adjective *hvimsen* 'yr i hufvudet' seem in more than an accidental way to convey their idea. Such, at least, is the feeling of the speakers,—a factor which, as modern study has come to realize, is by no means negligible. Until quite recently linguists did neglect this feature and attempted to apply to such words the methods suitable to old Indo-European vocables. They tried to split off suffixes and prefixes, analyzed the galvanic double consonants into the cold metal of assimilations, and kept the vowels neatly classed in ablaut rows. All this was hard work,—which brings us to the second peculiarity of these words: they lack cognates in other languages and are, in general, etymologically obscure. It was hard work and, if such matters interested wider circles of people, would have been very unpopular for its neglect of the homely value of these expressions to the speakers' heart.

This value, as I have mentioned, is coming to be more and more appreciated by students. Von Friesen's attempt in his study *Om de germanska mediageminatorna* (Upsala Universitets Årsskrift, 1897) to explain the Germanic words (mostly Scandinavian) with *-bb-*, *-dd-*, *-gg-*<sup>1</sup> as uniformly due to an old *n*-assimilation has been opposed by Elof Hellquist (*Några anmärkningar om de nordiska verben med mediageminata*, Göteborg Högskolas Årsskrift, 1908, according to Neckel, *AfdA.* 35, 83), whose own earlier attempt at explaining a great number of Scandinavian words by means of *k-*, *l-*, *r-*, *s-*, and *t-* suffixes<sup>2</sup> (*AfuF.* 14, 1 ff., 136 ff.) was methodically parallel to von Friesen's essay. Hellquist and with him such

<sup>1</sup>Such as *skvabba*, above.

<sup>2</sup>*S-*suffix e. g. in *hvimsa*, above.

men as Braune (in the third edition of his *Althochdeutsche Grammatik*) and Falk (*Om indskud af j med forsterkende og navnlig nedsættende betydning i norske ord* in *Sproglig-historiske Studier tilegnede Professor C. R. Unger*, Kristiania 1898) now explain the form of such word-classes as due to onomatopoeia or semi-onomatopoeic formation, to symbolic consonant-doubling in intensives, and the like. They suppose that the sound-combinations in these words are intimately suited to the meaning intended and were (so we must understand) produced or at any rate moulded by the meaning. In some way, they would tell us, the sound-complex *skvabba* is eminently suited to the idea of something or someone so fat as to "bibber" and shake like a jelly, or to the appearance of a very obese woman (*skvabba*, noun, fem.); and *hvimsa*, they might say, with its *hvi-* of a whistling whip and its clumsy *-ms-* owes its existence to its fitness for the meaning of running crazily about ("like a chicken with its head cut off").

Undoubtedly this is an advance. The first step toward explaining these words must be to get as near as possible to the value they have for those who use them. I hope I shall not be considered reactionary if I believe that the pendulum has swung too far, that equilibrium, which is truth, lies between. If the sound-combinations in question were inherently significant of the meanings they bear in Scandinavian and capable of being called into existence by these meanings, we should expect to hear them in all parts of the world and to see them in the records of all ages. As we find scarcely any of these words in other languages except only the closely related West Germanic dialects (English, Dutch, and German) and as the oldest records of Scandinavian and West Germanic speech show but few examples, we must conclude that beside the philosophic and esthetic explanation we need a historic one. This is not the place to try to give such with full proof; a rough outline and a few familiar examples may, however, be of more general interest.

The great psychologic factor in language is analogy, which leads a child, for instance, on the model of *sing*: *sang* to say "*brang*" for the preterite of *bring*.<sup>1</sup> Now, given a few

<sup>1</sup>Tradition, in the shape of older people who say *brought*, here corrects the child, but the analogic tendency is often more powerful than tradition; it has been so, for instance, in the plural of *book*, which is now formed on the analogy of most English nouns, though it used to be like that of *foot*.

words in *skv-* with such meanings as Sw. *svalpa* 'to rise in waves and splash up water; to bring into splashing motion,' it is perfectly natural that tradition should come to be violated and the word *skvabba* 'to shake with obesity' (or however you would English it) spoken on the model of such words in *-abba* as Sw. d. *dabba* 'to dirty or botch,' noun fem. 'a slovenly woman', *stabba* 'to walk with difficulty, especially in snow or dirt', and *kvabba* 'to shake a little, tremble when shaken (e. g. of soft ground).' Nor is it strange that the same analogy should have occurred when people wanted to express the idea of walking with water in one's shoes: *skvabba* 'hafva vatten i skorna, så att det ger ett plaskande ljud när man går,' Rietz, *Svenskt Dialect-Lexikon*, p. 610. The four words (in reality there were probably more) cited as having furnished the analogy for *skvabba* are all known to be extremely old. Sw. *svalpa*, found also in Lithuanian (*skalbiù* 'to wash by whacking with a board'), is of Into-European age, and the dialect words *dabba*, *stabba* correspond, respectively, to Sanskrit *dabhnōti* 'hurts, injures, cheats' and *stabhnāti* 'props, supports, is stiff or lame', while *kvabba* is itself a very old analogic reformation of a word corresponding to Church Slavic *žaba* 'a frog'. The word *skvabba* was created at an early time, for it is common in related meanings to all the Germanic languages: E. *swab*, Low German *swabbeln*, G. *schwappeln*. Sw. d. *hvrimsa* occurs only in Scandinavian (E. *whimsey* is a loan-word according to Falk-Torp. *Dänisch-Norwegisches Etymologisches Wörterbuch*, p. 1380) and is therefore probably a much more recent formation than *skvabba*. The principle, however, is the same: tradition offered on the one hand such words as Old Norse *hvrīma* 'to be confused and tardy' (in Norwegian dialects *kvīma* 'to run about busily and aimlessly') and on the other hand such words as Sw. d. *flamsa* 'to rush ahead noisily' and *klumsen* adj. 'stiff with cold' (E. *clumsy* from the Scandinavian, see Falk-Torp, op. cit., p. 538).

In this way the Germanic languages formed whole groups of rime-words. If we had complete records we could observe these being formed one after the other: as it is we must be content, in most cases, to determine which words date from an earlier stratum of language and which are analogic formations. In this way the following group of rime-words may be explained. Not fully, of course—for all analogies are not obvious, and many are too subtle for the crude means at our

disposal, especially those acting on the vowels, where tradition itself has come to allow certain substitutions (*Modern Philology* 7, 245 ff.) Thus in the common case of parallel forms with the vowels *a*, *i*, and *u*, it is in some cases impossible to tell which form is oldest, which due to analogy.

1. a. Sw. dial. *flattår* 'to giggle, snicker'.
- b. Sw. dial. *flittår*, in the same meaning.

The signification of these words is due to the rime-words,—just as is their form. They were formed from such words as Sw. d. *flissa*, *flira* 'to giggle', which owe their origin to Sw. *flina* 'grin, laugh with open mouth' (cf. Dan. *flæbe*, G. *flennen* 'to weep'). We can thus follow step by step, until we come to words meaning 'to stretch' or 'to spread', e. g. E. *flat*, gr. *πλατός* 'flat', Lithuanian *plýnas* 'bare, bald, treeless.' Each derived word owes its form and meaning partly to rime-words, retaining only the old initial. G. *flattern*, and E. *flutter*, G. *flitter* are from the same source, but mean 'to wave, flap, wag' and 'to glitter, flimmer', meanings which also will be found in the rime-words. Note also E. *flutter*.

2. Sw. d. *fnittra* 'to laugh, snicker'.

Parallel in form and meaning with 1.b. above. I cannot say which was formed first: whichever it was became a factor in producing the other. *fnittra*, like *fnissa*, in the same meaning (cf. *flissa* under 1), was formed after rime-words from Sw. *fnysa* 'to puff, pant, wheeze', which is also found in Old Norse, and is related to gr. *πνέω* 'to blow or breathe'.

3. Sw. *glittra* 'to glitter, glimmer, flimmer'.

This word, common to all the Germanic languages, dates from a time when derivation by means of *r*-suffixes was a vital and usual process. It was so derived from a word *glita* 'to shine', preserved in Old Norse, which is of Indo-European age: cf. gr. *χλιδών* 'ornamentation, finery', *χλιδή* 'luxury'. As we can thus account for *glittra* without supposing the existence of rime-word models, it may have been one of the original members of its group.

- 4.a. Sw. d. *gnattår* 'småskratta, fnittra, under lek och skämt skratta'.

In Old Norse *gnotra* means 'to complain', in English *gnatter* and in Low German *gnattern* mean 'to grumble, murmur, cry'. In Swedish the rime-words (e. g. 1, a) have influenced the meaning. The basis on which the word was formed is an old set of words denoting 'rubbing' and 'grating',



e. g. Sw. *gnida*, O. E. *gnidan* and gr. *χνίει* 'it is drizzling' and *χνισμός* 'a scratching'.

b. Sw. d. *gnittär*, *gnitra*=*gnattär*.

Low German *gnittern* has the same meaning as *gnattern*: in such word-pairs the one with *i*-vowel denotes a finer, higher sound; for a dull, obscure grumbling the Low German has also *gnuttern*.

5. Sw. *huttra* 'to shake with cold or fever, chatter with the teeth'.

In the same meaning the word is found in the other Scandinavian languages and in Flemish and German. It is a formation into our group from an older set of words which includes Dutch *hotten* 'to swing' and Lith. *kutėti* 'to shake up', perhaps also Latin *quatio*.

6. Sw. *kuttra* 'to coo', in the dialects also 'to talk fast and low, to prattle, rattle, cackle'.

This word is due to a set of words in *k*- used of vocal noises; most widespread in Germanic is Sw. *kackla*, E. cackle, cf. in Latin *gannio* 'to bark', *garrio* 'to prattle'; close to *cackle* in form are Church Slavic *gagnati* 'to murmur', Polish *gęgać* 'to cackle', and gr. *γαργαεῖω* 'to mock', *γυγγύζω* 'to murmur' (cf. O. E. *cancettan* 'to mock').

It is significant that *kuttra* is also used as a synonym of *huttra*.

7. Sw. *knattra* 'to rattle, crackle', in the dialects used, according to Rietz, op. cit., p 335, in the senses 'braka; knarra, om snöns gnäll; då man går eller åker på starkt frusen snö; knastra, äta ben eller något torrt'.

This word is found in German also, with a parallel form *knittern*. It is derived from a large group of words in *kn*-, all of similar meaning, e. g. Sw. *knacka*, *knalla*, *knapra*, *knarra*. A more original form and meaning is preserved in Sw. *knåda*, E. *knead* (O. E. *cnedan*), which corresponds to Church Slavic *gnetaq* 'to crush or knead'. Owing to an original similarity of form and meaning between the words in *kn*- and those in *gn*- (see 4), analogic doublets were formed in Germanic until today the two initials run perfectly parallel, as e. g. in Sw. *knall*=Sw. d. *gnall*.

8. Sw. *kvittra* (*qvittra*) 'to twitter'.

This word, occurring in all the Scandinavian languages, is formed from a set of words meaning originally 'to speak, say': the various steps appear in Old Norse *kvitta* 'to narrate', and

Dutch *kweelen* 'to pipe, sing, twitter' from Middle Low German *quedelen* 'to chat', and (this is the oldest member of the group) Sw. *qvāda* 'to sing', Old Norse *kveda* 'to say, recite', found in all the oldest German records as the usual word where today we use the word *say* (Du. *zeggen*, G. *sagen*, Dan. *sige*, Sw. *sāga*), *qvāda* has cognates in Old Irish *bēl* 'lip, mouth' and probably Latin *arbiter*. See Falk-Torp, op. cit., under *kvidre* and *kvæde*.

9. a. Sw. d. *mottra* 'to boil slowly'.

b. Sw. d. *mutra* 'to murmur' (quoted by Falk-Torp, s. v. *mut*).

The latter word, which exists also in Norwegian dialects and in the English *mutter*, is the older of the two. It is the representative in our group of the widespread family of words beginning in *mu-*, e. g. Norwegian dialectic *mutta* 'to pout' and Latin *muttire* 'to whimper', also Sw. *mumla*, *mucka*, *mule*, and gr. *μύζω* 'to groan, snort', Lat. *mugio* 'to roar', Sanskrit *muñjati* 'he gives a sound', gr. *μούλλω* 'to pout, grunt, eat like a cow or an old man'. *mottra* is formed and used like *pottra*, in the next number.

10. a. Old Swedish and modern Sw. d. *patra* 'to prattle'.

English *patter* is used partly in the same meaning, also Middle Low German *pateren*. The Old Norse noun *pati* 'prattle' has a close cognate in the Greek *πάζω* 'to prattle'.

b. Sw. d. *pittra* 'to write close and small'.

Norwegian dialectic *pitra* 'to spurt out in a thin stream but under high pressure' was formed independently of the Swedish word. Both are derived from the group of words in *p-* denoting a pushing, poking, usually of a thin object, e. g. Sw. *peta* ('to pick, as the teeth'), *picka*, *pika*, etc. A cognate is Sanskrit *bunda-* 'arrow', to which correspond, in form, English *punt* and Sw. d. *putta* 'to beat, push, shove', E. *put*.

c. Sw. d. *pottra* 'to boil, purl'.

d. Sw. d. *puttra* 'to boil, purl, grumble, quarrel'.

Unlike E. *potter* and *putter*, which belong to the group mentioned under b. the Sw. words belong to the group of E. *purl* and Gr. *βυζών* 'thick-packed, close-packed' and Sanskrit *budbuda-* 'water-bubble', which, literally, would be in Germanic "*put-put*" or "*pot-pot*". Falk-Torp under *potre* give up our words as onomatopoeic, cf. the introductory remarks of this paper.

11. Sw. d. *platträ* 'to shoot many weak shots'.

The noun *platter* is used of the rattling of a volley of weak shots. Sw. *pladdra* 'to chatter, prattle' is according to Falk-Torp a loan-word from the Middle Low German *pladeren*, which corresponds exactly to Latin *blatero*, in the same meaning.

12. Sw. d. *sattra sej* 'to settle down, grow restful, become quiet'.

Rietz himself, s. v., gives what is no doubt the right explanation of this word; it is derived from *sitta*, the general Germanic and Indo-European word for 'sit'.

13. Sw. d. *sjattra* 'to rattle, cackle'.

The initial combination *sja-* came into Scandinavian through the "breaking" of an older *se-*, so in the dialects *sjalver* for *själf*; *sj* in general came also from the old diphthong *eu* after *s*; as in *sjuk*, Gothic *suks*. Contrary to Falk in his above mentioned essay on "*Indskud af j*", I believe that this and similar initial combinations arose only in the way described. Where, as in *sjattra*, no corresponding older form with *e* or *eu* is found, we have an analogic formation. The Sw. and Norw. dialects contain a considerable number of such analogic *sj*-words, e. g. Sw. d. *sjabba* 'to be slow, dawdle', *sjäffsa* id., *sjajma* 'to talk nonsense', *sjasa* 'to scrape with the feet', and so on. In some cases these words have entered into parallelism with words in *skj-*, as *sjaffsa* 'silly, shiftless woman': *skjaffsa* old slipper or worn-down shoe'. Which of the original *sj*-words gave the starting-point for these formations, I cannot say.

14. a Sw. *sqvattra* 'to waste time with prattling; to quack, twitter, prattle, laugh'.

The *skv-* group to which this word (but not the *skvabba* discussed earlier in this paper) belongs, has the meaning of 'to cry out, yell' in various modifications as in Sw. *sqvåka* (E. *squeak*). An old member of the group is Sw. d. *skvala* 'to stream or rush noisily; to rattle, prattle' in Old Norse 'to talk loud, call out', cf. Church Slavic *skoliti* 'to bark'.

b. Sw. d. *skvittär* 'to splash about, to poke about to all sides'.

This word belongs to the *squirt-* group, with Sw. d. *skvabba* and Sw. *squalpa* above discussed. The *-tt-* formations of this family may be illustrated by Sw. d. *skvättra* 'to squander', Scotch *squatter* (Scandinavian loan or derived from such) 'to squirt; to squander', English *swatter* 'to squirt,

splash', and the strong verb Sw. d. *skvitta skvatt* 'to splash'. Norw. d. *skvitra* 'to twitter' belongs to Sw. *sqvattra* under a.

15. Sw. d. *smittär* 'to break into small pieces, smash'.

The oldest Germanic word of this group is probably the word Sw. *smita*, E. *smite*, G. *schmeissen*. In Greek we find *σμίλη* 'chisel, knife'.

16. Sw. *snattra* 'to cackle'.

This, according to Falk-Torp, is a loan-word from the Middle Low German *snateren*; in Norw. d. *snatra* 'to snort, hiss, crackle' these scholars see a true cognate of the German word (s. v. *snadder*). The word belongs, in any case, to a number of other *sn-* words denoting 'snapping' and 'cackling', e. g. G. *schnappen* (Sw. *snappa*), *Schnabel* (Sw. *snabel*), *schnaken* (Sw. *snacka*), cf. Lith. *snapas* 'beak'.

17. Sw. d. *stuträ* 'to stutter, stammer'.

Although this word is found in all the Germanic languages, there is a possibility of loans. Wherever it was first formed, it has all the characteristics of an old *r-* derivative (iterative-diminutive in sense) from Sw. *stota*, G. *stossen*; Middle English *stoten*, cf. Lat. *tundo*.

18. Sw. d. *svattra* 'to cackle like a goose'.

The same formation exists in Low German in the sense of 'to prattle, babble'. The oldest words of the group are Sw. *svara*, *svärja*, E. *answer*, *swear*, cf. Sanskrit *svāraṭi* 'he sounds'.

19. a Sw. d. *tattär* 'to talk Gypsy talk; to talk unintelligibly or 'nonsensically'.

The definition is Rietz's and shows his derivation,—from *tattare* 'Gypsy', cf. E. *Tartar*. Middle Low German, Dutch, and Middle English have, however, *tateren* 'to prattle', and E. *tattle* is found also in Middle Low German and in Norwegian dialects. These are derivations,—it is possible, even old derivations,—of the well-known words Sw. *tala*, G. *zählen*, *erzählen*; E. *tell*. The origin of this group is obscure; most generally accepted is Fick's connection with Lat. *dolus* 'trick, subterfuge', see Falk-Torp, who adopt this explanation under *tal*.

b. Sw. d. *tittra* 'to snicker, laugh through the teeth'.

In the Norwegian dialects this word means 'to shake with laughter' and in English *titter* has the connotation and sometimes the sense of 'to tremble, to quake'. The latter meaning alone belongs to Old Norse *titra* and Old High German *zittarōn*, G. *zittern*, and is doubtless the original one, the mean-

ing 'snicker' being due to rime-words (cf. 1, 2, 4 above). The word is of Indo-European age: it corresponds exactly to Gr. *διδράσκω*, which has the *-skō* ending from *βάσκω*.

c. Sw. d. *tuttra* 'to snicker, titter'.

With the *u*-vowel denoting a duller, lower sound, this word belongs to *tittra*, under b.

20. Sw. d. *tjatträ* 'to talk fast and low; to prattle, rattle, cackle', also *tjättträ*.

As the word occurs in Norwegian and Danish also, it may represent an old Scandinavian *\*tetra*, for which compare the preceding number and Middle High German *zēter*, *zetter* 'Hilf-, Klage-und Erstaunensruf', G. *zeter*.

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The Need of English Translations of the Sagas and the Masterpieces  
of Modern Scandinavian Literature.<sup>1</sup>

MR. CHAIRMAN AND GENTLEMEN:—

The purposes of such an organization as ours naturally fall into three groups: first, the investigation of problems in Scandinavian languages, literatures, and cultural history and the publication of the results of such investigation; second, the promotion of the study of Scandinavian languages and literatures in American schools, colleges and universities; and third, the spread of Scandinavian cultural influences among the American public. To this last branch of our work I wish to call your attention.

I scarcely need mention the benefit it would bring to our American life, and the necessity we are under of broadening our own views and of adding to our stock of national culture all the good that we can obtain from foreign lands. In this respect the work of our society would be distinctly popular and its members would act as missionaries of Scandinavian thought. This branch of our work can be promoted in various ways: by concerts where Scandinavian music is illustrated, by popular lectures, and perhaps best of all by encouraging the reading of English translations of the masterpieces of Scandinavian literature. To this end it would be well if those of our colleagues who are librarians would supply the reading public with bibliographies of those translations which at present exist, and some one of them might, on the basis of these bibliographies, provide a reading course in the history of each of the Scandinavian literatures, a course that would be of use in the study clubs that are so widespread in America. If I am not mistaken such a course would find a ready welcome.

We are, however, in need of more translations. There are, to be sure, quite a number of scattered things to be found in periodicals, if one knows where to find them, but in the average library one can find only a few, a very few, great names from Norway here and there a masterpiece from Swedish, and only rarely something from Danish. We have, for example, only a few translations from Jonas Lie, scattering things from Runeberg and Tegnér, and Holberg, whose comedies should be world classics, is unknown. There is no need in multiplying great names to increase the sense of what our culture has lost through ignorance of the literature of our neighbors. But I cannot pass by the old literature. Where could one find better reading for boys than in the sagas? They are strong, simple, healthy, and contain that element of heroism that so appeals to youth. Then we

<sup>1</sup>See *Proceedings I*, page 8.

have no easily accessible translation of the Elder Edda, which contains some of the world's greatest poetry. Why can our society not take this matter definitely in hand? Secure a publisher and divide the work of translation among those who are interested. A little definite organization is all that is needed. It seems to me that we ought not to assume any financial responsibility; the publisher who receives our technical assistance ought to make the matter commercially successful. A publishing firm which undertakes such a series should be one having extensive connections with the American book trade; the publisher of the old series (saga translations), for we might have an old and a new series, ought by rights to be a publisher of text-books, with access to the channels which supply schools, since it is sincerely to be hoped that a large part of the demand for translations from the old literature may come from secondary schools and the higher grades of the grammar schools.

These books ought to be popular in the best sense of the word, books that could be on every pupil's book-shelf and on every family's reading table; therefore they should be inexpensive, clearly printed on good paper, and neatly bound. The language of the translations should be real English, as natural and simple as the original. Some of our translations have suffered in this regard: either they have been made by persons who have acquired English but imperfectly, and who write a stiff and bookish tongue, or by men who, like the incomparable William Morris, write an artificial, though it may be beautiful translation—English that disguises the literary qualities of the original, and to the uninitiated is nearly as difficult to understand. These are pitfalls to avoid. I can think of no more desirable Scandinavian cultural influence in America than a well executed series of translations from the ancient literature of the North. It would mean giving to America, particularly to young America, one of the richest treasures Scandinavia possesses.

Some of these sagas are already translated, but they do not circulate where we most wish them to be read. By far the greater part of them are either in expensive editions or published by foreign firms that are not readily accessible to the American book trade. I think existing translations would only in rare instances interfere with the sale of such a series. We might begin with the *Gunnlaugssaga* or the *Grittissaga* and add the *Njálssaga* and the *Egilssaga*, and finally the whole of the *Islendingasögur*. A good volume of selections from the kings' sagas might be made, as has recently been done in Germany, and certain of the *Fornaldarsögur* might well be translated. Then the Elder Edda awaits a translator who will give a convenient volume that is scholarly and accurate. This volume might include also the *Eddica Minora*. Some of the Scaldic poetry should be translated, enough to make a convenient little volume.

I shall leave to my colleagues who are more conversant with the modern period than I the suggestion of definite subjects for translation from that field. I realize also that choice would there be more difficult. In general it would seem that we might here begin with individual masterpieces, and proceed later to a more inclusive plan.

Scandinavian studies have ceased to rest upon a sentimental basis. We advocate them on account of their intrinsic merit. We are not satisfied with toleration in a modest corner, or having them provided only for youth of Scandinavian descent. We assert that the culture of the modern world would be distinctly poorer without them, and we wish to secure the interest not only of the learned or of those whose ancestors came from Scandinavia, but of the reading public of America. It is this work to which you are invited.

CHESTER N. GOULD.



## NOTES

## RECENT SCANDINAVIAN PUBLICATIONS.

For classes in modern Icelandic or for private study Heinrich Erkes' *Kurzer Deutsch-Neuisländischer Sprachführer mit Grammatik und Wörterverzeichnis* is recommended. It is published by Verlag von Fr. Wilh. Ruhfus, Dortmund.

An excellent book for elementary classes in Norwegian in college and school is J. A. Holvik's *Beginners' Book in Norse*. The Augsburg Publishing House, Minneapolis, Minnesota (1910). The essentials of the grammar are presented in LIX Lessons with exercises for reading, conversation and composition.

Gustaf af Geijerstam's *Mina Pojkar*, edited with Notes and Vocabulary by Joseph Alexis, Instructor in Swedish and German in Nebraska University, has been issued by the Augustana Book Concern, Rock Island, Illinois. It appears as Vol. I in "College and High School Series of Swedish Authors". *Mina Pojkar* is suitable for first year reading in college or second year in school.

A. Bonnier, Stockholm, will issue in the near future *Selections from Selma Lagerlöf's 'Nils Holgersson'* edited by Dr. A. Louis Elmquist. Dr. Elmquist also has in preparation an annotated edition of Runeberg's *Fänrik Ståls Sägner*, which will appear in "Bonnier's College Series of Swedish Text Books."

*Dansk sproghistorisk Læsebog* by Dr. Henrik Bertelsen, Copenhagen, published by Gyldenalske Boghandel (København, Kristiania), forms a most excellent handbook for University courses in Old and Middle Danish or in the History of the Danish Language. Part I deals with runic and medieval Danish (Oldtid og Middelalder, 400-1500). It contains texts, linguistic-historical survey, commentary and a vocabulary published in two small volumes, Pp. 174 and 159 respectively.

The new edition of Tegnérs Frithiof's Saga with Introduction, Bibliography and Explanatory Notes, published by the Engberg-Holmberg Co., Chicago, contains twenty-five full page colored engravings. The Bibliography has a complete list of all translations of the great Swedish masterpiece of which there are 26 in English and 25 in German alone. The latest English translation is that of Clement B. Shaw, Chicago, 1908.

*Norsk Uttaleordbok* by Ivar Alnæs, H. Aschehoug & Co., Kristiania, 1910, Pp. LXVII+144 is a pronouncing dictionary of 14,000 words as spoken according to the best cultured Norwegian of today. The orthography follows the authorized spelling of 1907. The editor

everywhere follows the sane principle of giving preference to the form that is Norwegian and at the same time the form that carries the possibility of becoming most generally adopted (Preface IV). It may e.g. be noted that in such words as *regn* and *døgn*, the pronunciation *rengn* and *døngn* are given preference as opposed to the diphthongal *rein*, *døin*, for the reason that the former finds the greater justification in the living speech of the people. The work is heartily recommended to all students of Norwegian.

The most important recent contribution to Ibsen criticism is Dr. Wilhelm Hans's *Ibsens Selbstporträt in seinen Dramen*, Beck'sche Verlagsbuchhandlung, München, 1911, Pp. 220. The introductory chapter on "Ibsens Schaffensweise" is followed by a study of the dramas in chronological sequence with reference to the biographical element. The author handles a vast amount of material in a sane manner throwing new light on many problems that arise in the study of the dramas. The work will be a welcome addition to the library of every student of Ibsen.

*Speeches and New Letters of Henrik Ibsen*, Translated by Arne Kildal with an Introduction by Dr. Lee M. Hollander of the University of Wisconsin, published by The Gorham Press, Boston, 1910, contains ten speeches and a number of letters to Jonas Lie and others here for the first time printed in English. A "Chronological Bibliography of Ibsen", Pp. 121-202, adds value to the work.

A work on *Henrik Ibsen The Prophet of the Present*, by Professor Otto Heller, Washington University, St. Louis, is announced by The Houghton Mifflin Co. Another recent announcement is that August Strindberg's "The Dream Play", "The Link" and "The Dance of Death" in a single volume translated by Edwin Björkman is to be issued this month by the Scribners. The volume will contain an introduction also written by Björkman.

*Bonniers Månadshäften* for August, 1910, which was published as a "Fröding Nummer", contains appreciations of the since deceased poet by twelve Swedish writers, ten pictures of Gustaf Fröding at different periods of his life and other illustrative material. The principle article is entitled "Till Gustaf Frödings femtiårsdag" and is written by Ruben G:son Berg.

*Bjørnstjerne Bjørnson, 1832-1910* published by A. C. McClurg & Co., Chicago, 1910, is the title of a brief but appreciative study of the great Norwegian poet and novelist by William Morton Payne. Part of the present work was published as a summary of Bjørnson's life and work in "The International Quarterly", March, 1903, to which is now added a fuller consideration of the writer's later productions.

Of all Scandinavian poets none would seem to oppose such insuperable obstacles in the path of the translator as Carl Michael Bellman. But the Swedish anacreon has recently received what must in general

be pronounced a well-executed rendering in *Carl Michael Bellman; Fjederne Episteln. Aus dem schwedischen übertragen*, von Felix Niederer. Jena, 1909. It appears in an edition of 2,000 copies and is printed in Gothic style type on antique paper, and bound in boards. The publisher is Eugen Diederichs.

In *National-forskeren P. A. Munch, hans Liv og Virke*, Chr. Brinchmann, archivist in the Norwegian Government Archives, has succeeded in presenting the life-story of this most wonderful personality in a clear and interesting way. The little volume aims to offer an easily intelligible survey of Munch's significance for Norwegian historical research. It is published by J. W. Cappelen, Christiania, and is illustrated with four full-page cuts of Munch and a facsimile of his handwriting.

The Ancient Laws of Norway and Iceland by Halldor Hermannsson has been issued by The Cornell University Library, Ithaca, 1911, as Vol. 17 of *Islandica*. An Annual Relating to Iceland and the Fiske Icelandic Collection in Cornell University Library. Mr. Hermannsson published in 1910 a Bibliography of the Sagas of the Kings of Norway and related Sagas and Tales, and in 1908 a Bibliography of the Icelandic Sagas.

The last issue, Vol. III, of the *Year-Book of the Swedish Historical Society of America* contains among other good things an article by Prof. A. A. Stomberg on "Swedish in American Universities", one by Mr. G. A. Akerlind on "The Status of the Swedish Engineer in the United States, and a series of book reviews by Mr. Ernst W. Olson, who is the Society's editor. The objects of this society are to promote the study of the history of the Swedes in America, to collect a library and museum illustrating their development, to issue publications relating to the history of the Swedish people and to encourage the study of Swedish history and literature in American Universities. The headquarters of the Society is in Chicago; its President is Dr. Josua Lindahl.

*En Bokhandelshistoria*, efter tillgängliga källor tecknad af Ernst W. Olson. The Engberg-Holmberg Publishing Co., Chicago, tells the story of fifty years of Swedish book publishing by this well-known publishing house and its predecessors. It includes also the works printed by the Swedish Lutheran Publishing Society and thus forms a record of the major part of all Swedish books published in this country.

Professor K. Gjerset of Luther College is engaged in the writing of a *History of the Norwegian People* in the English language. The work when complete will be in two volumes of moderate size. It will be the author's plan to place before the American public the cultural development as well as the political history of the Norwegian people from the earliest times to the present. Such a work should be welcome.

as there exists no adequate treatment in English at present. As the title indicates it will not be a history of Norway but a history of the Norwegian people and we especially welcome the emphasis on the cultural side.

"The Political Policies of Cnut as King of England" is the title of an article by Professor L. M. Larson, which appears in the *American Historical Review* XV, Pp. 720-743. Professor Larson's studies in the life and kingship of Cnut which will contain a large amount of new material relative to this hitherto inadequately interpreted period in English history will be published in The Heroes of the Nations Series, Putnam, New York.

In an article entitled "The Scandinavian Place-Names of Sutherland" which appears in *Old Lore Miscellany*, II, 213-226 and III, 14-21, Mr. James Gray publishes a list of 229 place-names of probable Norse origin in this one-time Norse settlement in Northern Scotland. The accompanying map shows that while these are present in all parts of the county, by far the larger number are found in the parishes along the coast; Durness, Tongue, Farr and Reay and in the eastern parishes that border upon Caithness. The whole list needs a more detailed phonological investigation however. A similar list for Caithness would be welcome. Eiríkr Magnússon's translation with notes of the Old Norse *Grottasöngur* (The Song of the Quern Grotte) with photographic facsimile appears in *Old Lore Miscellany*, III, pages 139-150 and 237-253 and a similar study of the *Darraðarljóð*, pp. 78-94.

The 1911 number of *The Saga-Book of the Viking Club*, Society for Northern Research, contains the following articles: "Norse Elements in English Dialects" (Pp. 6-24) by George T. Flom, "Finds and excavations of Heathen Times in Iceland", (25-37), by Professor Finnur Jónsson and Mr. Daniel Bruun, "The Scandinavian Kingdom of Northumbria" (37-64), by Prof. Allen Mawer, "Odal Orkney" (85-100), by J. Storer Clouston, and an especially interesting one on "Miniatures from Icelandic Manuscripts" (111-126), by Dr. Harry Fett with eleven facsimiles of chapter initials illustrating the changing style of Icelandic art in the XIIIth and XIVth centuries. There is also (Pp. 65-84), a summary of Magnússon's translation of Runeberg's *Kung Fialar* with several selections from the text.

*Gamalnorsk Ordbok med nynorsk Tyding* ved Marius Hægstad og Alf Torp published by Det norske Samlaget (Landsmaalslaget), Kristiania, deserves to be widely known among students of Old Norse in this country. On account of the almost prohibitive price of the older larger dictionaries of Cleasby-Vigfusson (1 vol.) and Fritzner (3 vols.) this one, which sells for 10 Kroner, should be especially welcome. There is an Introduction of seventy pages on the history of Old Norwegian and Old Icelandic with brief texts illustrating the various dialects, West, North, East and South, down to 1350 and a survey of word-formation, in Old Norse.

*Fragment RA. 58 C of Konongs Skuggsja.* From an Old Norwegian Parchment Cod of the XIIIth Century, with Heliotype Copy and a Study of the Paleography and the Language by George T. Flom appears as number 2 of Vol. IV, in the University Studies published by the Graduate College of the University of Illinois. The fragment of four leaves here published for the first time forms part of a valuable collection of reproductions of Old Norse manuscripts in the Sandinavian departmental library of the University of Illinois. One of these is a complete photographic copy of the main Ms. A. M. 243, a. Folio, of the Konungs Skuggsja or Speculum Regale consisting of 68 leaves.

By the issue of numbers 15 and 16 of Adolfs Noreen's monumental work *Vart Språk, Ny svensk Grammatik i utförlig Framställning* volumes two and five are now complete. Volume II, 491 pages, deals with the descriptive phonology of Swedish, and Vol. V, 640 pages, deals with descriptive semasiology. In volume VI, the author will present the etymological semasiology of Swedish. The work, which will be in nine volumes, is a presentation of the facts of the grammar of a modern language on scientific principles not yet paralleled in any other modern language. It will be noted that nearly one-fourth of the work is devoted to the science of meanings. The Publishers are C. W. K. Gleerups Förlag, Lund.

The best and most exhaustive presentation of Norse and Germanic mythology is Richard M. Meyer's *Altgermanische Religionsgeschichte*, Quelle & Meyer, Leipzig, 1910, Pp. 645. The work which is dedicated to Axel Olrik and Edward Schroeder offers first a chapter on terms, methodology and the typical development of myths, the Indo-European heritage, the Germanic factor and sources. This is followed by chapters on Lower Mythology, Higher Mythology, The Cult, World Conception, History of Old Germanic Religion and Old Scandinavian Theology. The closing chapters offers a History of Germanic Mythology closing with a chronology of the significant dates and contributions to the advance of the science.

In *Altgermanische Grussformeln*, Halle, 1911, Pp. 40, Klara Stroebe presents in a doctorate thesis a study in old Germanic formulas of greeting. In Part I she offers a survey of the material from Old English, Old High German and Old Norse literature and in the second Part a grammatical-etymological analysis of the stems, which are represented by Gothic *gōljan*, Old Norse *kveðja* and *heilsa*, Old High German *gruozan* and *heilazen*, Old Saxon *queddian* and *grōtjan*, Old English *grētan* and Germanic *hailaz*, adjective (Old English, *hāl*, *wæs hāl*, Old Norse *heill*, *ves heill*) etc.

*Maal og Minne, Norske Studier.* Utgitt av Bymaals-Laget ved Magnus Olsen, published three times a year since 1909, is devoted to research in Norwegian folklore and to short contributions upon Nor-

wegian dialects. In number 3, 1910, Dr. A. B. Larson outlines a plan for a systematic investigation of all Norwegian dialects, a field of research which has brought forth a number of valuable contributions in recent years and in which Dr. Larsen himself has published several monographs, recently one on the Dialect of Bergen (*Bergens Bymaal*).

An international Association of folklorists which has adopted the designation "FF" (Folklore Fellows, Folkeminde-Forskere, Fédération des Folkloristes, Folkloristischer Forscherbund) was organized in Copenhagen in 1907. Its object will be as the name indicates to bring more closely together the workers in folklore in all lands. Through it those who live far removed from the sources may secure copies or translations of manuscripts or material that is difficult of access. The membership fee is 10 francs a year. There will be two series of publications, an "International series" and a "Northern series", the latter will embrace the Scandinavian and the Finnish-Esthonian material. The first volume in the Northern series is Hjalmar Thuren's *Folkesangen paa Færøern* (the folksong in the Faeroe Islands). A volume on *Feroese Ballads with Themes from Norwegian History* by George T. Flom is in preparation. The Editorial Committee is Prof. Dr. Axel Olrik, Copenhagen, C. W. von Sydow, Ronneby, Sweden, and Kaarl Krohn, Helsingfors.

The youngest of Denmark's public museums is the "Dansk Folkemindesamling", the National Collection of Danish Folklore, which has its home in the new building of The Royal Library. The institution is the outgrowth of the initiative of Dr. H. F. Feilberg, whose private library of 3000 volumes on folklore also formed the nucleus of the present collection, which in addition now contains among other things 600 numbers of manuscripts. It was founded in 1905; its director is Dr. Axel Olrik, its secretary is Hjalmar Thuren and the treasurer is H. Grüner Nielsen. Among its treasures are the Svend Grundtvig collections, a mass of manuscripts left by Evald Tang Kristensen, and the Grundtvig-Bloch sixteen volume manuscript collection of *Feroese ballads* for the most part as yet unpublished. Published so far are *Dansk Folkemindesamling*, 1-2 by Axel Olrik, and *The System of Tales in the Folklore Collection of Copenhagen*, by Astrid Lunding. The following works are in preparation: *Julevættter* by Axel Olrik; *Alfetroen* by H. F. Feilberg; *Falstersk Bondeliv* by Fr. Grundtvig; *Sønderjyllands Folkesagn* by Carl Ludvigsen; *Dansen i de nordiske Lande* by Hj. Thuren; *Leg og Idræt*, by Fr. Kundsens; *Mit Samlerliv* by E. V. Kristensen.

## ANNOUNCEMENTS.

Volume I of Studies Series: *Konungs Skuggsja*. Translation and Critical Introduction by Professor L. M. Larson, University of Illinois is in active preparation. It is expected that this work will be ready for issue in July, 1912.

The next annual meeting of the Society for the Advancement of Scandinavian Study will be held at Northwestern University in April. Printed programs will be sent to members two weeks before the meeting.

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The Secretary has received from Corresponding Member Dr. Gudmund Schütte, Copenhagen, a paper entitled "Gothonic Names" being the results in part of Dr. Schütte's researches into early Teutonic tribal names. This study by the eminent Danish scholar which is the first exhaustive investigation of the subject we have, will be read at the next annual meeting of the Society. Dr. Schütte's study on the home of the Beowulf saga will appear in the July, 1912, number of the *Journal of English and Germanic Philology*.

Probably no one in America is qualified to speak on the subject of the Vinland sagas of Norse-American discovery as is Professor Julius E. Olson. In the next number of the Proceedings Professor Olson will present some new material upon this subject in connection with a review of Nansen's *In Northern Mists*.

The American-Scandinavian Society held its annual meeting in New York, December 11, 1911. According to the new constitution adopted at this meeting the Society is now an advisory body to the American-Scandinavian foundation created by the recent bequest of Niels Poulson, founder of the Society. In the new constitution Article VIII on Affiliated Societies provides that: "American-Scandinavian societies, and Scandinavian organizations in the United States or in Denmark, Norway, or Sweden, having in addition to their local interests, the same general aim as the Society, may become affiliated with the Society when so elected by the Executive Committee." Affiliated organizations may send one delegate to the annual meeting of the American Scandinavian Society and such delegate has a voice and vote in the deliberations of the Society. The objects of the Society remain, as heretofore, primarily the cultivation of closer relations between the United States of American and the Scandinavian countries and to advance the knowledge of Scandinavian culture among the American public, particularly among descendants of Scandinavians. The new constitution specifies as the methods by which these objects are to be attained supporting Scandinavian publications, printed in English, which advance the purpose of the Society, giving of stipends for research, and holding every second year in some American city an American-Scandi-

navian conference. The principal office of the Society is to be in New York City and the annual meetings are to be held there. The new president is Mr. John A. Gade, New York; Professor Carl Lorentzen was re-elected Secretary-Treasurer. There was elected a Board of Trustees of twenty-one members. The Secretary reported that the Society now has 350 members.

A Phototypic edition of the *Speculum Regale*. The members of our Society and other friends of Scandinavian study will, I think, be interested in the announcement that I have in preparation a phototypic and diplomatic edition of the Old Norwegian *Konungs Skuggsjá* or *Speculum Regale*. The text that will be reproduced is that of the main Ms. 243 b, a, folio, which forms part of the great arnamagnean collection of manuscripts in the Royal Library at Copenhagen. This is a parchment codex of sixty-eight leaves, 27×21 cm. large, going back to the thirteenth century; it is written in a regular hand, frequently employs highly ornamental initials and is in every way a beautiful example of Old Norse writing, as the purity of its language and the importance of its contents as a document in Scandinavian culture make it the most valuable treasure in all Old Norwegian literature. The Arnamagnean Commission have graciously granted the privilege of having photographed this unique manuscript for the purpose of this edition. The photographic plates have been made by Det kongelige Bibliotheks Ateliér at the Royal Library; the phototypic work will be done by the well-known firm of Pacht & Crones Illustrations-Etablissement, Copenhagen, by whom the similar edition of the *Codex Regius* of the Elder Edda was printed; and the diplomatic text will probably be printed by Bianco Lunos Bogtrykkeri. There will be an Introduction on the manuscript and the language and Notes to the text. The edition will be limited to 300 copies. Because of the clearness and general excellence of the Ms. which facilitates the phototypic work and because of the unusual facilities that Pacht & Crone possess for doing such work the edition can be gotten out at a cost so as to be able to guarantee to subscribers in advance copies at the rate of \$12, until 200 subscriptions have been received. The publishing price will be \$15. This arrangement is being made in order that members of the Society for the Advancement of Scandinavian Study, and others through this Society, may secure the benefit of the lower price by subscribing in advance. It is hoped that the work may be issued early next fall. Send orders, but no money, to me.

GEORGE T. FLOM,  
Urbana, Illinois.



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